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# CARNEGIE

MAGAZINE

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# The Economy of Egypt



*Cat mummy in the collection of the Carnegie Museum*

AMONG THE MANY CURIOSITIES to come out of Egypt are the mummies of cats, which have been found in large numbers particularly in the ruins of Bubastis.

Egypt's veneration of cats undoubtedly arose from their importance in defending the granaries from rats. Since the country's economy was primarily agricultural—being based on corn, barley and wheat—the cat stood between the people and starvation.

The simplicity of this economy—in which cats could play so important a role—was reflected in the primitive nature of early Egyptian banking. The priests stored the community's supply of precious metals and made the few necessary loans.

As more complex civilizations arose, the functions of banking gradually expanded and banks developed new services to meet new needs. Today's banks with their manifold services thus represent a direct response to the financial requirements of modern society.

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### COVER

Detail of *Steamboat 'Round the Bend*, a lithograph by John McCrady, of New Orleans, appears on the cover. It was purchased through the Leisler Fund from the 1945 exhibition, *CURRENT AMERICAN PRINTS*.

An exhibition of works from the Institute's extensive collection of prints will be on view in the second-floor galleries this summer.

**CARNEGIE MAGAZINE**, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, in behalf of Carnegie Institute, Carnegie Library of Pittsburgh, and Carnegie Institute of Technology. James M. Bovard, editor; Jeannette F. Seneff, associate editor; Melva Z. Bodel, advertising manager. Telephone MAyflower 1-7300. Volume XXX Number 5. May, 1956. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscriptions outside Allegheny County \$2.00 a year.

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## MAY CALENDAR

### PAINTINGS BY RUSSELL TWIGGS

Oil paintings and drawings, mostly done in the last few months by this artist, a member of the department of painting and design at Carnegie Tech, will be shown in gallery K May 13 through June 10. Mr. Twiggs is also currently represented in exhibits at the Museum of Modern Art and the Grand Central Moderns Gallery.

### SCHOLASTIC ART AWARDS

The 29th annual exhibition of high-school art and craft work presented by Scholastic Magazines includes 1,494 pieces selected from all over the country. The exhibit may be seen in the third-floor galleries May 5 through 31 with a preview the afternoon of May 4.

### ADULT HOBBY CLASSES EXHIBIT

Some 200 paintings, together with sculpture and pottery, the work of students in the adult hobby classes sponsored by the Division of Education this season, will comprise a nonjury exhibit in gallery E, F, and G from May 16 through June 10. Each student is invited to bring a guest to the evening preview at 8:00 P.M., May 15.

Enrollment this season has numbered 600 students in the fall term, 500 in the winter, and 300 this spring. Outdoor classes in drawing and painting are planned for a six-weeks' summer session beginning June 18.

### THE ARTIST FACES THE CAMERA

Sam Hood's 38 natural-light photographs of 19 Pittsburgh painters and sculptors continue on exhibit in gallery J through May 13.

### DRAWINGS BY CONTEMPORARY PITTSBURGHERS

Continuing through May 6 in galleries E, F, and G are the 60 drawings by 29 local artists, selected by a jury of local college-art-department heads and a local newspaper critic from 288 submitted.

### LOOKING AT MODERN ART

Gordon Bailey Washburn's series telecast from WQED, Wednesdays at 9:00 P.M., concludes this month:

- May 2—THE SURREALIST GALLERIES
- May 9—EXPRESSIONISM AS HANDWRITING
- May 16—THE EXPRESSIONIST MOVEMENT
- May 23—DEFINING PRIMITIVISM
- May 30—FACETS OF PRIMITIVISM

### NEWS PIX SALON

Nearly 250 pictures featuring the best work of news cameramen in this area will be exhibited in the 12th annual News Pix Salon from May 7 until June 10. The show is installed on the balcony of Dinosaur Hall. The preview will be Sunday afternoon, May 6.

### SUNDAY ORGAN RECITALS

Wilkesburg Civic Symphony Orchestra under direction of Eugene Reichenfeld will assist Marshall Bidwell in his recital on May 27. George Johnson, violinist, will be featured with Dr. Bidwell, and the program will include Handel's *Concerto in F Major, No. 4*, Mozart's *Overture to The Magic Flute*, and Beethoven's *Concerto in D Major*.

Dr. Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

### PERMANENT COLLECTION

A number of paintings from the permanent collection, mostly large in size, have been hung in the marble hallway paralleling Forbes Street at the Institute, and also on the Music Hall stairways. Many works, forgotten over the years they have been stored, may now be conveniently enjoyed.

### GRAPHIC ARTS

A small number of examples of the work of private presses, unusual typography, interesting bindings, and woodcut illustrations from the collection of John Archer, given Carnegie Library a year ago, are displayed in the Library corridor on request of the Duodecimo Club.

### NATURE CONTEST

Nearly a thousand boys and girls, grades 5 through 12, have registered from public, private, and parochial schools in Allegheny County to take the annual nature contest sponsored by the Division of Education. Saturday, May 5, is the date, with the group divided by age into morning and afternoon sessions.

### DOWNTOWN WINDOW DISPLAY

Carnegie Museum joins other civic organizations in presenting an exhibit, new each month, in one of the windows of the Union Trust Branch of Mellon National Bank and Trust Company. The Museum display may be seen on Grant Street.

## DRAWINGS BY PITTSBURGHERS TODAY

### *An uncritical review*

R. B. BEAMAN

WHOEVER loves handwriting for itself and quite apart from its message already has the gift to enjoy drawing intuitively. The graceful flow or the jerky rhythm, the shifting thickness of the line, the spacing on the page, these and many other qualities of a friend's hand identify it to us instantly as a gesture of his whole personality. Adults usually arrive at their own style of writing quite unconsciously. To many artists, drawing is like writing in that respect. Spontaneous quality of this sort is not contrived, not belabored, and neither can it be affected.

Line is a path of movement, the track of a hand impelled by thought and feeling. Because of this quick character, most drawings are not intended for the affluence of frame and gallery wall, serving much humbler purposes instead. Sketch books are the record of a long search for the shapes, the textures, and forms that sometimes blossom into the mature statement. The British sculptor, Henry Moore, expressed this idea when he remarked, "My drawings are done mainly as a help towards making sculpture—as a means of generating ideas for sculpture, tapping oneself for the initial idea, and as a way of sorting out ideas and developing them." He further explained, "I use drawing as a method of study and observation of natural forms."

Drawing in the sense of sketching has all the charm of quick repartee as compared to a cautious statement-to-the-press type of prose. Of such work Goethe once commented, "Drawings are invaluable, not only because they give in its purity the mental intention

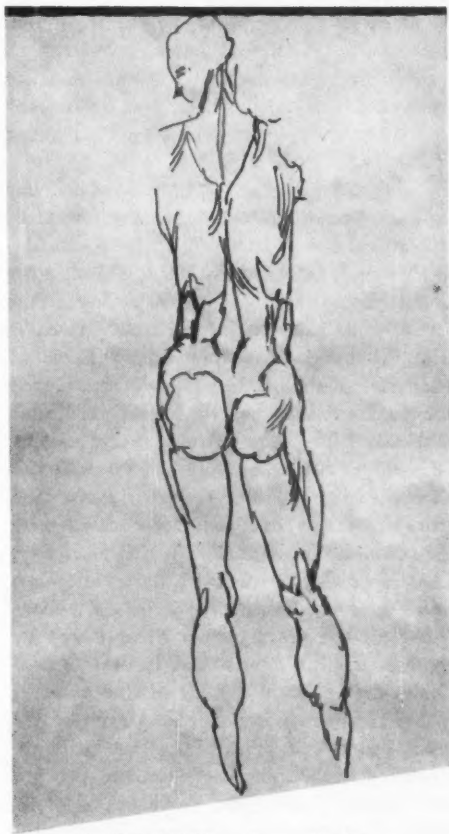


FIGURE STUDY BY GEORGE M. KOREN

of the artist, but because they bring immediately before us the mood of his mind at the moment of creation."

Paintings are exhibited, even occasionally sold. Drawings are more often kept in the studio with affectionate tenacity. Rebecca West in her word of appreciation published



in a recent volume entitled *The Private and Impersonal Notebooks of Georges Braque*, underscores this when she writes, "Braque sells his pictures with a light heart and lets them go out of his studio and never thinks of them again. But these sketches he treats as if they were personal possessions of the most intimate kind. It was only under the pressure of earnest solicitations by his friends that he consented to publish them, and he insisted that they should not pass out of his hands during the process of reproduction, and should be photographed in his studio. His emotion seemed to be such as the rest of us might feel about diaries."

However, after this lengthy praise of spontaneous drawing, we have to admit that less than half of the sixty entries by twenty-nine Pittsburgh artists are of this character. Many are of the finished type never intended for purposes other than the immaculate frame and exhibition. Here at the Institute all may be enjoyed in three second-floor galleries through May 6. These represent a selection from almost five times that many drawings by jury members Jeanette Jena, Walter R. Hovey, Charles Le Clair, Norman L. Rice, and Gordon Bailey Washburn.

For all the great variety of approach by these Pittsburgh artists there is a rather consistent emphasis on quality of line as such, rather than rendering a subject for its own sake. Blunt and brutal, racy and soaring, scratched, blotchy and spattered, tenuous and vague, jittery and confident, flowing thinly over contours and swelling into concavities, rhythmic, measured and tightly controlled, the variety is richly spread.

Glancing around in the three large galleries one gains at once the feeling of great diversity of approach. Everyone should be able to find drawings to his or her taste. Near the entry, for example, are fast rhythmic statements by Elsie Kalstone such as *O All the*

*Instruments Agree*. Opposite are drawings in tone, hardly linear at all, John Villa's *Portrait of A Close Friend* and Norton Peterson's *Man in Light*. Beside this latter drawing is another by the same artist in strong contrast, employing a rough line that slows and holds the eye, his *Cat and Tree*.

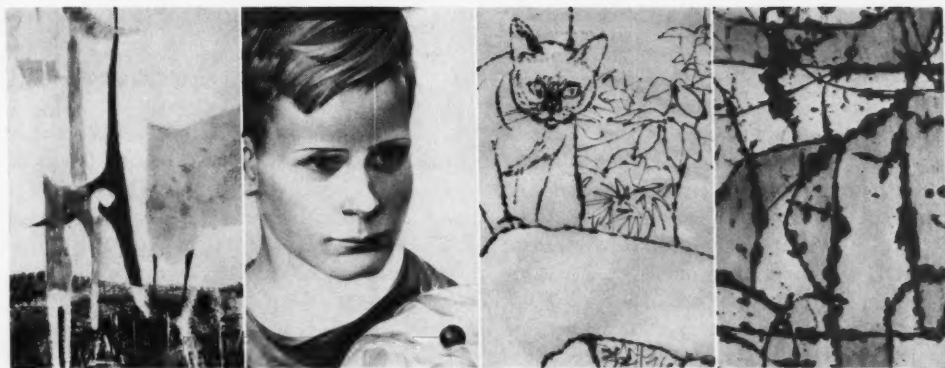
Clean precision marks the portrait of his son by William Libby. Overtones of meaning are suggested by the inclusion of unexpected elements, the bird and marble. There is no doubt about what is drawn. The viewer, however, still has to relate the three objects into his own interpretation of the drawing as a whole. In apparent contrast are drawings by Roger Anliker and Russell Twiggs, both of whom purposely show no specific subject matter with their provocative tone and line identified only by the titles, *Star Pool* and *Animal Kingdom*.

There are not many drawings in this show as completely distilled from the usual subject matter as these by Anliker and Twiggs. *The Plain* by Anne Temeles Golomb and *The Beacon* by Milton Weiss are other examples of evocative drawings in which those viewers who must have subject matter values may find their own.

In this show, as in most, the titles may confuse more than clarify. Artists often feel that visual rather than verbal clarity is their

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Mr. Beaman, associate professor of painting and design, is one of four new faculty members who presented a group show of paintings this past month at Carnegie Tech. From 1939 he was head of the art department at the University of Redlands in southern California, with part-time teaching at California Institute of Technology and Long Beach State College, and a period of service in the Navy. He holds the B.S. degree from Harvard and has done graduate work at University of California and Massachusetts Institute of Technology. He has had a one-man show at the Argent Gallery in New York City and has exhibited at the Los Angeles County Museum and Pennsylvania Academy of Fine Arts.



LINE VARIETY SHOWN IN DETAILS OF DRAWINGS BY GOLOMB, LIBBY, PETERSON, AND TWIGGS

business, that titles may only narrow the viewer's imaginative response. Such artists would love to eschew the whole practice of using titles. They envy a composer friend who can call his work simply Opus 65 in B flat and let it go at that. Let others call it "pastoral" later if they must. For such reasons many titles are kept as vague as possible to encourage the viewer to stop looking for things in drawings instead of looking at them, exactly as one listens to music without worrying about subject-matter values. Other painters may include a title to show what they started composing from, the theme on which they developed their variations, their springboard, so to speak. Or an artist may finish the whole drawing and later assign a post-facto title because he feels obliged to do so. Ignoring both titles and artists' names when visiting a show may be the soundest practice; to each his own taste in the matter.

A drawing in point is Gertrude Temeles Half's *Composition* (1956), which shows an almost scattered array of loosely woven lines that are, however, firmly anchored by the broad vertical washes lying in measured rhythm underneath. This contrast of the loose versus the organized evidently is what

intrigued her. Her title merely insists that composing thusly is the business and joy of the drawing and not some subject to which the lines might refer like images in a mirror beyond and outside itself. If circumstances permitted, we would illustrate this point with *The New Yorker* cartoon of two ladies before an abstract painting in the gallery. One, very much pleased, exclaims, "Oh, I think I see a little bunny!"

For centuries many artists have been intrigued to walk that most thin of all lines stretched between something and nothing. This is the art of understatement at which Chinese and Japanese have long excelled. Why paint all the tiger, if by including only the last six inches of his tail you can suggest the whole? Coming upon just that much, the viewer may imaginatively complete a more fearsome beast than any painted image would conjure. Rembrandt, among many old masters, could suggest the drama of a whole Biblical scene with lines so few one can easily count them. The French painter Delacroix was more than half serious when he remarked that a good artist can draw a figure during the flight of its fall from the second story to the ground! Wooing meaningful gesture, how-

(Turn to page 172)

## RIVER BOATS

FREDERICK WAY, JR.

THERE is, we are pleased to report, a definite style in river towboats. Technologists were a long time understanding that the proper esthetic profile would come of itself, and not from contrivings or borrowings from elsewhere. The marine industry may congratulate itself on having achieved such triumphs many times. The best examples, of course, are the Indian canoe and the deep-water tug; any tampering with either one imposes a blemish on perfection. The American clipper ship, were it in business today, would differ not materially from those of 1850; its lines even then were pure silver.

The Mississippi River side-wheeler, with its utilitarian, unadorned perfection and accent on performance, was designed to run like a scared rabbit over a heavy dew—and it did. Later they tinsel-bedecked her, like a Christmas tree, pretty and romantic-like, and she died. The augury here is that the diesel boat, unadorned, muscles exposed, denotes long life expectancy, a healthy male child.

The *Inland River Record*, published at Sewickley each spring since 1945, lists and describes all the craft plying the Mississippi River and its tributaries, the Alabama River system, the Chattahoochee, the Gulf Intracoastal Waterway both east and west of New Orleans, and the bayou regions of Louisiana. These, by the most recent survey three years ago, are:

Towboats . . . . .	1,692
Self-propelled tankers . . . . .	3
Railroad car ferries . . . . .	2
Self-propelled barges and passenger ferries . . . . .	160
Barges and scows (dry cargo) . . . . .	6,448
Tank barges . . . . .	1,491
Railroad car floats . . . . .	3

These totals do not include the boats that fish for shrimp and oysters, general ferries or excursion boats, or the specialized exploration, sounding, survey, personnel, and tender vessels connected with offshore drilling operations that have been turned out in considerable numbers the past several years by southern shipyards. The listing does include nearly all the "work-boat" fleet of the area: all steam-propelled vessels, motor vessels of 100 horsepower and over, the motor vessels of less than 100 horsepower that are of special interest.

Within the past eight years 130 steamboats and 200 diesel craft have been withdrawn from business. Shipyards, however, have made up for the deficiency, and there are more commercial boats on the rivers in 1956 than ever before. Nor does the feverish activity at the shipyards seem to diminish. Most of their orders are domestic, although since pioneer days a percentage of inland construction has funneled through the jetties destined for foreign lands, and today South America is a growing market. There was a time in the last century when 90 per cent of the river towboats were built between Brownsville, Penn-

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Captain Way annually publishes the *Inland River Record* and also operates a Steamboat Photo Service, which has available 5,500 negatives of steamboats. He is the author of *The Log of the Betsy Ann*, *Pilotin' Comes Natural*, *Saga of the Delta Queen*, *She Takes the Horns*, and *The Allegheny*, one of the Rivers of America series. He has compiled *Way's Directory of Steam Packets* and *Way's Directory of Steam Towboats*.

From 1925 to 1932 he was connected with freight and passenger boats plying between Pittsburgh and Cincinnati, operating the steamer *Betsy Ann*, later piloted on most of the larger excursion boats on the upper Ohio, then went towboating on the modern diesels. His exploring sternwheeler, *Lady Grace*, is widely known.





STERNWHEEL TOWBOATS AND BARGES ON THE MONONGAHELA RIVER IN 1904

sylvania, and Wheeling, West Virginia. Twenty years ago inland yards had no outside competition, but now they must recognize the shoreline of Lake Michigan. And today the largest single producer is at St. Louis, Missouri.

In describing vessels of the Mississippi River and its tributaries, the word *towboat* applies to those equipped with squared-off head and towing knees, designed primarily for facing into a tow and handling the tow as a unit—the widely adopted style. The term *hawser tug* is applied to those built on the line of a seagoing tug, with high bow, and with bits at the stern for dragging the tow behind. The term *tug* applies to those vessels that generally are hawser-type tugs, but which have had towing knees [or props] added, usually because their usefulness has brought them out of Gulf waters and into river pursuits. These three types predominate. River traffic is divided among more than five hundred and fifty operators and certainly is not dominated by a chosen few.

Although valuable as a comparative figure of power plants, horsepower does not reflect a true report of a vessel's ability. Such variables as propeller size and pitch, supercharging, stern design, kort nozzles, and so on, influence performance. Horsepower afloat, even when solemnly set down in arbitrary and seemingly inflexible figures, has surprising range and latitude. The empiric approach—trial and experience—has been the juice of progress, largely, ever since steam navigation first developed on what we are pleased to call the Western Waters—anomaly of long standing. The Dravo Corporation for some time has been using a special dynamometer test to ascertain comparative figures.

The average horsepower per towboat has been on an expanding scale since the introduction of diesel-propeller propulsion, a trend dictated by heavier and larger barges to shove, better speed, and the economy attendant to larger mass movement of cargo.

The mightiest sternwheel towboat that ever operated on the Mississippi was the

*Sprague*, of which a scale model may be seen at Carnegie Museum. Presently retired almost intact (her whistle is at Marietta, Ohio) and moored at Vicksburg, Mississippi, she is open to public inspection. She bragged 1600 horsepower by conservative estimate, and 2079 horsepower as a maximum.

Another grand old retiree is the Crucible Steel Company's *W. P. Snyder, Jr.*, which, after some months of retirement, was refurbished and taken in style last fall down the Monongahela and the Ohio and up the Muskingum, to undergo metempsychosis into a lively attraction at the Campus Martius Museum in Marietta.

Today there are scores of diesel-propeller towboats rated better than 2000 horsepower, and four of them approach the 5000 horsepower mark. These are the twin-prop *A. D. Haynes II* and the *Valley Transporter*, both owned by Mississippi Valley Barge Line, and the triple-prop *Aetna-Louisville* and *Allied Ashland*, both owned by Ashland Oil and Refining Company.

The preponderance of vessels described in the *Inland River Record*, as shown in the table listed earlier, are work boats designed to shove or pull the 7,939 barges that carry the bulk of the commerce.

Practically all the barge fleet in the area is of steel construction and non-self-propelled, and the predominant type is squared off at the ends with a scow-bow rake and is flat bottomed. Barge construction has become standardized on the whole, mindful of lock restrictions and successful combining into units (tows) for delivery. The usual steel coal barge in the Pittsburgh area measures 175 x 26 x 10' 8", is provided with collision bulkheads at the ends, and carries about 900 tons of cargo. The United States Steel Company has about four hundred answering such description, and there are some seven hundred in daily operation on the Monongahela alone.

There are a great many petroleum barges measuring 195 x 35 and with a capacity of around 9,350 barrels. Of late, however, the size of these carriers has increased, and a great deal of the new construction exceeds the figures given above. Self-propelled barges have been tried on inland streams, but the practice never has gained important headway.

It is interesting to notice that the number of vessels engaged in transportation on the inland rivers today is greater than at any time in past history. The available horsepower exceeds by far any total of the "palmy days." When the initial issue of *Inland River Record* appeared eleven years ago, there was a fifty-fifty division of steam and diesel propulsion. Today the diesel towboat almost predominates, and should the trend continue at the present rate, the steamboat will become extinct as soon as the present equipment is retired. The last steam, sternwheel towboat built for inland service was the *Jason*, now named the *Herbert E. Jones*, built in 1940 for the Amherst Coal Company, of Charleston, West Virginia.

The Diesel Age is here for an indefinite stay in our opinion. Last year we doubted this conclusion, but now our resolve is firm. Two new leaders have arrived on the rivers this past year. They are the *A. D. Haynes II* and the *Valley Transporter* before mentioned, both built at Dravo, which stand forth as the most significant achievement in river design. To achieve their high-horsepower rating, the propellers are each 10 feet in diameter and have five blades—another "first" on these rivers. If Mark Twain's old pilot boss, Captain Horace Bixby, could come back! He would take one look at those propellers, gasp at the draught necessary to use them, down a doubleheader of 100-proof bourbon, and do a backflip. Even modern rivermen, ten years ago, did not expect ever to see towboats with 12-foot depth of hold.



MODERN DIESEL-PROPELLED TOW ROUNDING A CURVE ON THE OHIO RIVER

The accouterments on board these draught horses would fill up a lot of space here, if such were an editor's need—the radar, automatic pilot, depth-finding instruments, radio-telephone, gyro-compass, small knobs in place of steering levers, tinted pilothouse glass in aluminum sash, air-conditioned office for the engineer, snack bars in crew's lounge and pilothouse, television in each lounge, and so on.

But these vessels, for all their interior elegance, are skin-naked outside. The designers have placed nothing on the exterior that does not need, after considered reasoning, to be there. In doing so, nothing is sacrificed and much is gained. The river towboat fundamentally is a concrete expression of power, and looks best displaying sinew and muscle. It has always seemed to me that dressing a towboat in streamline design, aping

the symbol of speed, is putting petticoats on an athlete. When a man accomplishes an individual feat of strength, he naturally does it better with his shirt off; he feels more zest for the task; the least thing he needs is superfluous adornment. The *A. D. Haynes II* and the *Valley Transporter* have been given physical beauty, and if the reader will trouble to examine the record of machines of all types and of all ages, he will learn quickly that the master designer seldom conceals nor does he purposely delude. The exterior of future river diesel towboats has taken a form here of the best sort; an innocent and unconscious grace emerges.

Modern river transportation is feeling the beneficence of a Mother Nature who has unexplainably tempered the weather of the Mississippi basin. We would be remiss not to

(Turn to page 158)



# 1956 NEWS PIX SALON

A selection of pictures by Pittsburgh newspaper photographers from the nearly 250 exhibited at Carnegie Institute May 7 to June 10: 1. INQUISITIVE by Charles Stuebgen (*Pittsburgh Post-Gazette*); 2. FILE DRIVER by Harry Coughanour (*Pittsburgh Post-Gazette*); 3. ORNAMENTS AND REFLECTIONS by John Alexandrowicz (*Pittsburgh Sun-Telegraph*); 4. SUBSTITUTE by Howard Moyer (*Pittsburgh Press*); 5. EAST, DOCI by Paul R. Schell (*Beaver Falls News Tribune*); 6. BATTLE OF THE BEASTS by Jack Rue (*Johnstown Tribune-Democrat*).

## THE ARTIST FACES THE CAMERA

THE most important thing in photography is focus, according to Sam Hood, but the secret is how far to carry it. Many photographers make the mistake of having everything in focus; thus, when everything is important, nothing is important. The human eye is selective in what it sees—for if it were not, and saw everything in absolute focus always, a person would go mad. Thus, in Mr. Hood's portraits, the subject dominates, with the props or other accessories diffused or abstracted, and the eyes are always in absolute focus.

Photography, to Mr. Hood, is an art, and art to him represents the highest form of efficiency—even surpassing science. "The painter says the most with the fewest strokes of the brush; the composer, the most with the fewest notes, and so on. Art, then, is only the necessary." These are the theories behind his photographs.

Sam Hood's theories, and his results, make an interesting exhibition of thirty-eight natural-light photographs of nineteen Pittsburgh painters and sculptors, to be seen at Carnegie Institute until May 13. The personalities depicted themselves command attention: all have exhibited in the PITTSBURGH INTERNATIONAL, in PAINTING IN THE UNITED STATES, or have been prize winners in the ASSOCIATED ARTISTS OF PITTSBURGH annual exhibits. They are Roger Anliker, Henry Bursztynowicz, Virgil Cantini, Janet deCoux, Marjorie Eklind, Joseph C. Fitzpatrick, Balcomb Greene, Gertrude Temeles Half, Henry Koerner, George M. Koren, Charles Le Clair, William Charles Libby, Leonard Lieb, Eliza Miller, Samuel Rosenberg, Tom Rowlands, Harry W. Scheuch, Louise Evans Scott, and Russell Twiggs. Their autographs identify the black and white, 11- by 14-inch portraits.

The photographs are made with a 4- by 5-inch Speed Graphic with a Zeiss Tessar f-1:3.5 lens. Mr. Hood acquired this camera in 1940 and has no intention of getting another. He uses natural light exclusively—no flash bulbs, no floodlights, no filters, no reflectors. Thirty-five of the portraits exhibited were made indoors. He develops his own films and believes in "dodging" but does no retouching.

"I am not a candid cameraman," Mr. Hood emphasizes. Energetic and painstaking, he works out everything in detail on the ground glass before clicking the shutter. An appointment lasts about an hour and a half, of which time for shooting six to nine portraits takes about one hour. All photographs are made at the subject's home, studio, or office, and the first half hour is used in setting up the tripod and camera and studying the surroundings, often moving the furniture around "to blend the interior with the subject." In one of his portraits in this show, empty picture frames behind the artist have been diffused to make what might be called an abstract vortex.

Sam Hood, thirty-eight years old, is a staff writer and reviewer of classical records for the *Pittsburgh Press*, and his photography is an absorbing extracurricular interest. In 1945 he won the Pall Mall Journalism Award of \$500 for coverage of a Pittsburgh murder case, and his work was subsequently publicized on both radio and television. An alumnus of University of North Carolina, Mr. Hood did newspaper and advertising work (including flash-bulb photography) there in his home state, later worked in Harrisburg, Pennsylvania, before coming to the *Press* eleven years ago. He married Elizabeth Wallace, of Lebanon County, and they have a seven-year-old son, Christopher.



A book concerning George Bernard Shaw's only authorized biographer, *Archibald Henderson—The New Crichton* was published in 1949 under his full name, Samuel Stevens Hood, by Beechhurst Press, New York City. The usually caustic Shaw, himself an expert photographer, in a letter characterized as "excellent" Mr. Hood's natural-light portrait of Henderson.

Incidentally, in doing research for this work, Mr. Hood found that Shaw in an 1888 Fabian Society essay on economics had used the phrase, "blood, sweat, and tears." He wrote a letter, calling this to the attention of Prime Minister Winston Churchill, and through diplomatic channels received the reply that Sir Winston had thought the phrase was his own.

Mr. Hood's exhibition of natural-light photographs is presented on invitation of the Department of Fine Arts, whose director, Gordon Bailey Washburn, has commented:

"Sam Hood's portrait photographs strike me as among the best I have ever seen by any photographer in any part of the world. Has he always had this talent or did he just discover it? At any rate, I am immensely impressed by the sensitivity of his photographic observations. He seems to be able to efface himself and to offer us only the purest of images—images that are stripped of all self-consciousness. It often seems as if his sitter were unaware of his existence, and one is reminded of Degas' statement that he liked to give the impression of having seen his subjects through a keyhole.

"Aside from these points, one can enjoy the beautiful color of his prints, which exhibit a very close range of tones and are thus in striking contrast with the bolder prints of our day. Air, light, and shadow play dramatically against each other. There is almost no chiaroscuro in these portraits, although they depend on light and shade for their very

existence. His art is a subtle one as he projects it. How nice, under these circumstances, that he should choose to portray so many of our excellent Pittsburgh artists and happily enough make an exhibition of their personal beauty."

This is Mr. Hood's first exhibition, and one of the few one-man photographic shows at Carnegie Institute.

—JEANNETTE F. SENEFF

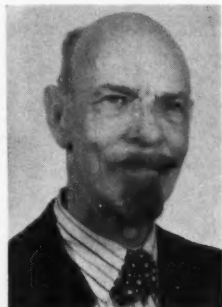
## RIVER BOATS

(Continued from page 155)

mention this blessing. The moderating winters have piled up a staggering increase in waterway ton-miles. The Greenland glaciers are melting at a rapidly increasing rate, so much so that their waters contribute significantly to the general rise of the Atlantic sea level. The Florida palm tree is on a stately march northward—quite some wonderful exhibition to us rivermen who remember 1917-18, with the whole Ohio River closed from mid-December until February 20, choked with gorged ice.

Not in the least do we prophesy no future recurrence of Boreas, but the fact remains that, since the commencing of the Diesel Age, the Western Waters have enjoyed a singular freedom and relaxation during the winter months. It would be hard indeed to convince younger rivermen that Allegheny River ice has, in times past, floated intact to the New Orleans harbor. Let us count our blessings as they come to us, and at the same time forget not that our beloved naturalist John Burroughs, away back about 1870, predicted that the annual rainfall would gradually taper off. Storage dams on headwater streams may one day lose their importance as flood retarders and function principally to meet the needs of thirsty populations and as the suppliers of that wet stuff that floats river traffic.

## ART LOVER'S LEGACY



JOHN HENRY CRANER

It is said that the justification of a gift is to be found in the generosity of its motivation, gratitude of its reception, and wisdom of its use. By this standard, the recent bequest by the late John Henry Craner to the Carnegie Institute Department

of Fine Arts is as well justified as it is generous.

The Craner story has most of the elements of a good work of fiction—sound characterization, verisimilitude, suspense, and surprise. Best of all, it is a true story into the fabric of which are woven the strong threads of values refreshingly rare in this day of dominant materialism.

The story of Mr. Craner's gift to the Institute begins in July of 1954, when a slim, elderly man of aristocratic bearing walked into the president's office and requested help in drawing up a will.

But the story of John Henry Craner the man, the successful architect, lover of art and beauty, the unique personality, begins eighty-five years ago. Of his early years we know little. As a young man he joined the firm of Alden & Harlow, architects, and during his long career in this field designed a host of homes and buildings in the Pittsburgh district. Alden & Harlow had charge of designing and building Carnegie Institute and Library, and undoubtedly Mr. Craner had some part in the project. For the past fifty-odd years he maintained the same residence in Beaver, living a secluded life in most unpretentious quarters. Around him he kept many

books, but little else to lighten the loneliness of an octogenarian bachelor.

When he called on the Institute president two years ago, he gave a clue to the quest of his latter years and a reason for his later bequest. He had, he said, spent many rewarding hours on visits to the Institute, mentioning particularly his enjoyment of the Halls of Architecture and Sculpture, the collection of paintings, and various events in Carnegie Music Hall. He therefore wished to make the Department of Fine Arts the sole beneficiary of his estate, being without heirs or known relatives. No estimate of his assets was given, and of course none was asked; in fact, Mr. Craner intimated that they were extremely modest.

A will was written in accordance with the visitor's request, witnessed on that date—and almost forgotten by those concerned with the matter at the Institute. Upon Mr. Craner's death in June, 1955, executors of his estate notified the Institute that a period of time would be required for full appraisal, but that the estate appeared to be substantial. This of course was an unexpected stroke of good fortune, but still no idea of the full substance of the quiet, elderly man's bequest was entertained by anyone.

Months later came the climax to the strange narrative. Mr. Craner's estate consisted of a well-balanced portfolio of more than forty income and growth common stocks, many of them difficult to evaluate because they were not carried on exchange listings. Finally the lengthy appraisal was completed.

The purportedly modest legacy amounts to approximately a quarter of a million dollars.

Since so little is known of John Henry Craner, the man, we can only add together the glimpses we have of his personality, his

philosophy, and surmise upon his unexpected generosity to Carnegie Institute. Perhaps the reasons cited—his appreciation of the arts, his possible early connection with the building—justified the gift in the mind of the gentle man living apart from society and the worldly scene. Perhaps, too, his gift stemmed from a philosophy of civic responsibility summed up in a newspaper editorial found among his effects at his death. The yellowed clip of paper quoted a stated aim of Andrew Carnegie:

"... To provide buildings for libraries and other purposes, but to leave the responsibility of maintenance to the public."

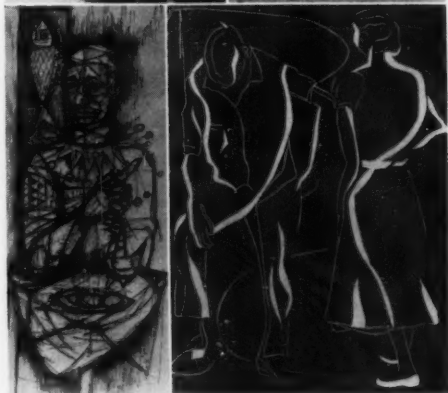
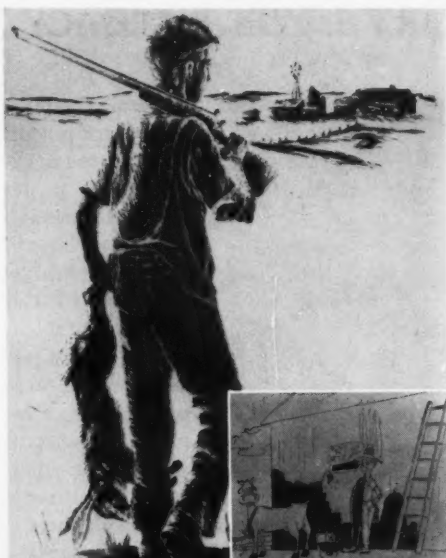
No definite plans for use of funds provided by the Craner bequest will be made until they are in the Institute's possession. Suffice it to say that their use in the Department of Fine Arts will be a fitting memorial to the donor's high purpose and generosity, his appreciation of the needs of an institution endowed half a century ago with funds now grossly inadequate, and his belief in the vital need for cultural nourishment in our lives and in the community.

—JAMES L. AUSTIN

**BEQUESTS**—In making a will money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania

..... Dollars

**MEMORIALS**—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.



## SCHOLASTIC AWARDS

THE national exhibition of prize-winning art work of junior and senior high-school students from all parts of the country, sponsored by Scholastic Magazines, is on exhibition for the twenty-ninth year at Carnegie Institute, May 5-31.

Tuition scholarships valued at \$70,000 have been awarded to 100 of these winners, granted by art schools and colleges; cash awards totaling \$17,850 have been contributed by industrial firms; and two thousand certificates for placing in this exhibition are also given.

In many areas—among them Pittsburgh—students first receive local recognition through preliminary regional exhibitions sponsored and housed by department stores, newspapers, and other institutions, generally in February and March. There are 38 regional cosponsors with Scholastic this year. They are assisted by local advisory committees of art supervisors and teachers, who recommend the judges for selection of honors. Gold achievement keys and certificates of merit are awarded as regional honors, and the key-winning work is then forwarded for national judging to the Institute. Here Scholastic Magazines annually assemble juries of distinguished artists and art educators.

The work is grouped into 27 art classifications, and this year's exhibition comprises 1,494 pieces, of which a few are shown here.

This cooperative program has served as an incentive to high-school art for over a quarter of a century. During that time it has helped bring the results and values of art education to the attention of communities across the country; to stimulate and encourage young people to do their best in creative expression; to start worthy students on their way toward advanced study and careers; and to raise the level of appreciation among the larger numbers.



## FERN FACTS AND FANCIES

L. K. HENRY

THE ferns and their relatives, the fern allies, are a very ancient group of plants. The club mosses and scouring rushes, of the allies, developed on the earth during the Silurian period, about 360 million years ago, while the true ferns appeared in the Devonian period, about 35 million years later.

Fern leaves, called fronds, vary greatly in size, shape, and type of dissection. The most outstanding characteristic of the true fern, as contrasted with fern allies, is the coiled frond as it first appears above the ground. These coiled fronds are popularly called croziers because of their resemblance to a bishop's crozier, or fiddleheads because they look like the head of a fiddle.

Fern fronds are of two kinds, sterile and fertile, the latter bearing spores. It is by means of spores, instead of seeds, that the flowerless plants, such as ferns, reproduce. In the majority of ferns, the sterile and fertile fronds look alike, but in some kinds the fronds are entirely different in appearance and structure and so are spoken of as dimorphic. In those ferns with fronds that look alike, there appear during the summer, on the backs of many of the fronds, small dots of various sizes. These dots are the fruiting bodies, called sori, and contain the fern spores.

In identifying ferns it is necessary to learn something about the various types and parts of fronds, as well as about their general size



NORTHERN BEECH FERN

and shape. To a botanist, the fern frond consists of a main axis and "leaves," although these are not true leaves. The part of the main axis on which the leaves grow is known as the rachis; the rachis together with the leaves is called the blade; the portion of the main axis below the blade is called the stipe. The little leaves that branch from the rachis are called pinnae, and if they again branch, the new divisions are known as pinnules. If the parts of a fern blade all come from a common axis that runs down through the middle, the blade is pinnate. If divided, the blade is twice pinnate, or if divided another time, three times pinnate.

The shape and position on the frond of the fruiting dots, or sori, and the protective membrane, or indusium, if present, are other characters used in the identification of ferns.

Ferns may grow in any woodland, but like

---

Dr. Henry, curator of plants, has been on the Museum staff the past twenty years. He has done considerable work on the fungi of this region, his study of violets appeared in 1953 in *Castanea*, the journal of the Southern Appalachian Botanical Club, and his research on orchids of western Pennsylvania was published in the *Carnegie Museum Annals* last year. He holds a doctorate from his alma mater, the University of Pittsburgh.



especially the low, moist ground traversed by a stream. In such places are found the lady fern, silvery spleenwort, shield fern, chain fern, the royal, cinnamon, and interrupted ferns, the ternate and dissected grape ferns, and many others. Where the soil is drier, one may find the New York fern, Virginia grape fern, beech fern, oak fern, and Christmas fern. In rocky ground grow the marginal shield fern and maidenhair fern, while on rocks and cliffs can be found the polypody, maidenhair, shiny spleenwort, and the walking fern. At the edge of the woods, along streams where it is sunny, may be seen the marsh shield fern, sensitive fern, and royal and cinnamon ferns.

Since the ferns and their allies are non-flowering plants, they were not included in

the *Wild Flowers of Western Pennsylvania and the Upper Ohio Basin* by O. E. Jennings. Hence it seems advisable to bring together into a book, in the near future, our knowledge of these plants located within the geographical region covered by Dr. Jennings' very thorough study of the flowering plants within approximately a 125-mile radius of Pittsburgh.

According to our present records, there are twenty-eight genera, sixty-seven species, and twenty-one varieties of ferns and fern allies within this area. Some of these are very rare and confined to small areas or certain types of rock outcrops, but the majority are common and widespread. At least two or three more collecting seasons will be necessary before the picture is sufficiently complete so that a fern book of the area can be written.

Ferns have entered into the folklore of many peoples because of the mystery surrounding their reproduction, since there are no visible flowers or seeds. In their superstition people believed that, if the invisible seeds could be found, the person possessing them would have the power of becoming invisible as he willed. Further, moonwort, one of the grape ferns, if gathered under the full moon, would unlock house doors if inserted in the keyhole. If a newly shod horse were to tread on a moonwort in the field, the shoes would come off. The healing of wounds and broken bones was attributed to the royal fern, and if one drank its sap, one would have eternal life. Probably one of the earliest "remedies" for falling hair was the maidenhair spleenwort, supposed to be good both for keeping hair from falling out and for restoring it.

Ferns have been admired and cultivated through the years because of their feathery grace, lacy elegance of pattern, and symmetry of form. Many of our native ferns can be cultivated, but one should not try to grow ferns just anywhere. Ferns like a cool, damp



Photos by L. K. Henry

FROND OF MARGINAL SHIELD FERN  
SHOWING FRUITING DOTS

atmosphere and good drainage. A good rule to follow when transplanting is to reproduce as nearly as possible the soil and shade conditions found where the plants were growing in nature. An eastern exposure is said to be best, but ferns will grow favorably on the north or northeast side of a house as well. Certain ones can be grown in the house. The Boston fern has been used for this purpose for generations, in both mansions and cottages.

Neither the true ferns nor their allies are considered to have any great importance today except as ornamentals. Yet the major part their ancestors played in the formation of coal deposits makes them one of the most important groups of plants on the earth. The croziers of the cinnamon fern and the bracken, when six to eight inches tall, are often cooked and eaten as a vegetable, or eaten raw in salads in some localities. The interwoven rootstocks of both the royal and the cinnamon fern are shredded to make the "orchid

peat" for potting orchids. Fern fronds, particularly of the evergreen type—such as spinulose shield, marginal shield, and American shield, the last often called fancy fern—are collected in New England and Oregon in great quantities, dried and shipped by carloads to florists, where they are used in the making of wreaths and bouquets. The picking of the fronds apparently does not injure the plant, since they are broken off just above the rootstalk in late summer or early fall, after the roots are fully nourished.

Ferns, by their preference for acid or limy soil, may be useful as soil indicators. Through the penetration of their roots into cracks and crevices, the rock-inhabiting ferns aid in the weathering process whereby rocks are gradually reduced to soil. Probably the greatest contribution of ferns today is an esthetic one, for who can measure the quiet pleasure received by the nature-lover, the poet, or the casual visitor to their haunts.

# CHAMPION COAL



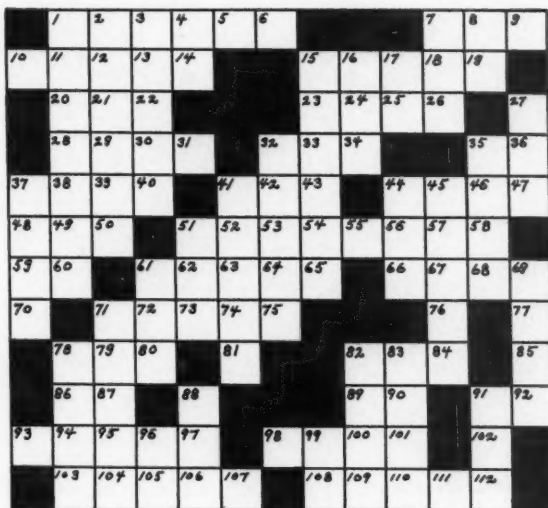
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# NATURE CROSSWORD PUZZLE

Compiled by the Division of Education



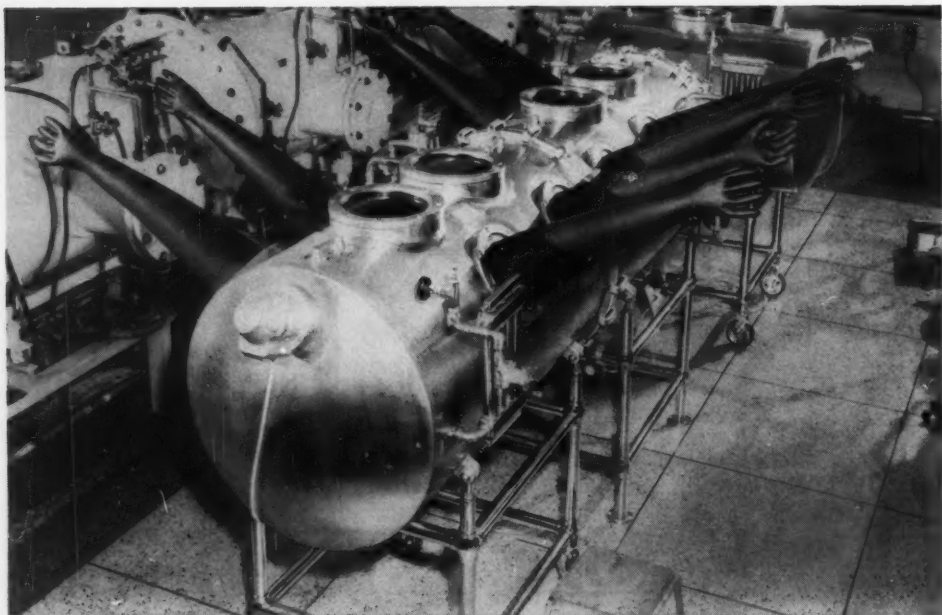
## ACROSS

1. The hummingbird is an aerial .....
7. Common name for the order Hemiptera
10. A hard, heavy, durable wood
15. The ducks and geese have ..... like bills
20. A fruit drink
23. A nonpoisonous snake that eats poisonous snakes
28. A decoy or bait for fish
32. Floor covering
35. For that reason
37. The young of a horse
41. A death deity of the sea, wife of Aegir
44. The maple tree produces winged .....
48. The number of toes on a horse's foot
51. A characteristic of a vertebrate
59. Personal pronoun
61. A result of underground erosion (pl.)
66. Home of young birds
71. To come in
78. A portion of a curved line
82. The month in which a fawn is born
86. A river in Italy
89. A prefix meaning in
91. Nickname for a boy
93. Treadle of a bicycle
98. The part that anchors the plant
103. Leaf of the calyx
108. Bird that nests in a chimney

## DOWN

1. A mollusk perforated with holes
2. A lump or knot on legume roots
3. A characteristic of minerals
4. Belonging to me
7. Sphagnum moss and cranberries are found growing in a .....
8. Prefix signifying not
15. A mammal related to the weasel (pl.)
16. An even-toed hoofed mammal
17. On top of
27. Seed covering
32. An American black snake
35. Observes
37. Cud-chewing mammals
41. A bird related to the crow
44. Male offspring
45. Great horned owl is the ..... of the skunk
51. An aerial mammal
61. Abbreviation for Carnegie Nature Contest
69. Small river duck
71. To wash away land
78. Plantigrade animals
82. Sound made by a cat
83. Prefix meaning against
88. The wing of a bird
91. A social insect
96. Initials of a news-gathering association
99. Bone

(Solution on page 169)



## GERM-FREE Animals

At the Lobund Institute of the University of Notre Dame, these Stainless Steel germ-free units hold animals that lead a germ-free life. The animals are handled with the large gloves shown, and valuable experiments can be run on the creatures who eat only sterilized food, and breathe sterile air. The Stainless Steel tanks are smooth and easy to clean, and they will not corrode.



UNITED STATES STEEL

## THE INSTITUTE OF LOCAL GOVERNMENT

WILLIAM G. WILLIS

THE Institute of Local Government at the University of Pittsburgh made news in 1954 when the Falk Foundation announced a five-year grant of \$75,000 to the Institute to "strengthen its service program for the local governments of Western Pennsylvania." An earlier announcement had been made that the Wherrett Memorial Fund of The Pittsburgh Foundation had given the Institute a capital grant of \$5,000—since increased to \$10,000—for an annual lecture series on local government.

These two developments pointed up the increasing community acceptance of the Institute of Local Government, established by the University in 1944 and entirely supported by it in subsequent years except for the very nominal income received by the Institute from some of its specialized service. The Falk grant enabled the Institute to approximately double its annual budget, with the consequent enlargement of both staff and services.

Currently operating with a staff of nine, some of whom devote part of their time to other University duties, the Institute is carrying forward a program of instruction,

information, and assistance to the local government officials of western Pennsylvania, and particularly to those of the Pittsburgh area. Elmer D. Graper was the founder of the Institute and its director until his retirement in 1955.

Traditionally local government has been the business of the part-time nonprofessional public official. Times are changing somewhat, but, for the most part, it is still true that local governments are conducted by elected and appointed officials, whose training, research facilities, and staff need to be supplemented substantially if they are to manage effectively the increasingly complex nature of local affairs.

The Institute of Local Government at the University of Pittsburgh is, of course, not the only agency in western Pennsylvania helping local officials to do a better job. Others that come readily to mind are the Allegheny Conference, the Pittsburgh Regional Planning Association, and the Pennsylvania Economy League, all of which have worked in close cooperation with the Institute and, in large measure, have been responsible for its growth and development.

The Institute was established at the request of local officials, and its service program is pretty well shaped by their desires. The officials of several hundred local government units are the clients of the Institute, but in a very real sense the Institute is also the beneficiary of the collective wisdom of the officials it serves. The relationship between the Institute and the local governments of the Pittsburgh area is a two-way street. The Institute provides facilities for training and research, but local officials themselves provide stimulation and support, and most important, the

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Mr. Willis is director of the Institute of Local Government at the University of Pittsburgh, where he has been professor of political science since 1941. He is a graduate of Muskingum College with advanced work at Pitt and the University of Pennsylvania.

A member of the Pittsburgh City Planning Commission and president of the Pennsylvania Planning Association, he has held national office in the American Public Works Association, the American Society for Public Administration, and the American Council for the Community. He is author of *The Pittsburgh Manual* (1950), a survey of the organization and functions of the government of the City of Pittsburgh, which is available, along with other publications of University of Pittsburgh Press, at the Art and Nature Shop.



assurance that the Institute program is rooted in the practical problems of local government.

At the Pitt Institute—there are somewhat similar organizations at Pennsylvania State University and the University of Pennsylvania—the service program for local government includes many things that range all the way from handling telephone inquiries to the conduct of semiformal courses and group conferences. The scope of the inquiries and the courses can be as broad as the structure and functions of local government itself. Sometimes the matter in hand may have to do with zoning; sometimes with civil-service examinations for police; sometimes with waste-disposal methods; and sometimes with overhead management. The Institute must, therefore, strive to keep abreast of local government developments throughout the country and to organize its program in such a way that its limited staff and facilities may

be prepared to be of most effective service.

Perhaps the most widely publicized activity of the Institute is its biennial ten-week course for newly elected borough councilmen, township commissioners and supervisors. This has been called the "school for the elect," and when it was begun in 1951, it was the only one of its kind in the country. More than two hundred first-time officials have completed this orientation course. Since 1946 when its training program was started, well over one thousand local officials have enrolled in a variety of Institute noncredit courses and conferences. Officials enrolling in these courses and conferences do not pay tuition in the usual sense, but they do pay a nominal fee partially to offset the outlay made by the University for materials and instruction.

The *Local Government News-Letter*, published monthly by the Institute, is sent to more than nineteen hundred local officials in the Pitts-

Family  
squabbles  
aren't  
necessary



How often have you heard a disappointed heir say, "The other relatives took all the best things from the house!"

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burgh area as a public service. It contains short articles of an editorial nature, comments on current legislative and administrative developments, and items of personal interest. Frequently the Institute prepares and distributes bulletins and memoranda of a research nature, such as *The Survey of Wage and Salary Programs in Allegheny County*, *The Model Council-Manager Ordinance*, and *Rules and Regulations for Zoning Boards of Adjustment*. Ordinarily, materials such as these are sent to municipalities in the service area free in single copy, with a charge only for additional copies. While the Institute is not primarily a research organization, the importance of systematic research activity and publications is recognized. One of the Institute objectives is to develop its research work so that it will be more on a par than it now is with the training and information services.

All the activities of the Institute lean heavily on its library, which now has approximately six thousand books, pamphlets, documents, and monographs on its shelves. The library materials are specialized, local-government items for the most part, chosen with care so as to be of maximum use to the staff and to the working local official, who is encouraged to use them. One of the most valuable items in the library, and one constantly growing, is the municipal ordinance file covering a broad range of local legislation. The Institute has many calls for sample ordinances and, as the file grows, may some day be in a position to develop a series of "model" ordinances based on this material.

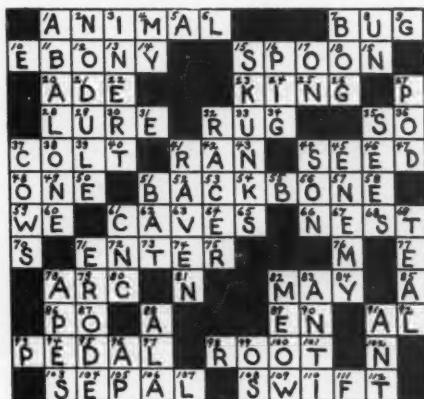
So far as is known, the Institute renders one service unique for an agency of its kind. This is its secretariat or headquarters service for the local government organizations and associations of the Pittsburgh area. The Institute provides clerical and office services for the Allegheny County Boroughs Association, the Allegheny County Association of Town-

ship Commissioners, the Association of Municipal Managers of Western Pennsylvania, and the Pittsburgh Area Chapter of the American Society for Public Administration. The director of the Institute serves as a sort of executive secretary for each of these organizations. Much of the vitality of the Institute program grows out of the work with these groups, and conversely, many of the Institute services are directed toward the meetings and special studies carried on by them.

The Institute of Local Government, therefore, is a service agency for local government, but it is an agency whose service is basically that of education. The training work, the information and advisory activity, and the secretariat service all have the common bond of an educational approach. In the usual sense of the term, the Institute is not a reform organization, nor is it political or partisan. But it does have its convictions that there are degrees of goodness in the public service and that standards of performance are rising steadily as the horizons of knowledge are widened by discovery and experimentation.

## NATURE CROSSWORD PUZZLE

(Solution to puzzle on page 165)



## YOUR DOG'S FAMILY TREE

**T**HE *Almanach de Gotha*, first published in 1764, has been for almost two centuries the authority on the family and lineage of the nobility of Europe.

As yet, no one has published an "Almanach de Dogdom." But man's best friend, too, has a lineage that goes back centuries.

The history of dogs is a fascinating one. We know of their earliest existence in dog-and-man partnership through excavations of remains of early ages and crude drawings on the walls of ancient caves. But the great-great-grandfathers of man's best friend were wild, wolflike creatures. Fossils of their ancestors may be seen in Fossil Mammal Hall.

Dogs are believed to have been partially domesticated in the Pleistocene Age, approximately a million years ago, and were, therefore, the first domestic animals. It is possible that they were tamed by man's throwing them bits of food from his cave. They were eventually accepted into the home, and slept by the fireside. As the dog lost his primitive ferociousness, he became man's companion, protector, and trusted friend.

Fox terriers were known as early as 1790. Keen-nosed and fearless, they were often carried on horseback and used to drive out a fox that hounds had chased underground.

The bulldog was originally used in England for the cruel game of bull-baiting (abolished in 1835). His low-slung body afforded protection against the underthrust of the bull's horns, and his pushed-back face permitted him to breathe while his jaws kept a firm hold on the bull.

The basset hound is honored as a breed of extremely ancient lineage. First raised in France for the slow trailing of deer, hare, and other game, it was probably one of the first hounds brought to America. Noted for its keen scenting ability and melodious voice, it is still favored by some sportsmen for hunting rabbits, and occasionally pheasants.

Another of the older breeds in history—beagles—were in England at the time of King Arthur and were given their name during Queen Elizabeth's reign from the French word *beigle*, meaning small. And the man-trailing experts of dogdom, bloodhounds,



BOXER



BASSET HOUND



CAIRN TERRIER



WEIMARANER

Photos courtesy Gaines Dog Research Center



GERMAN SHEPHERD



BULLDOG



BOSTON TERRIER



COLLIE

were so carefully bred by twelfth-century monks that they earned the name "blooded hounds."

Often termed the American Gentleman, the Boston terrier was developed in the 1870's in the area of Massachusetts for which it is named. While that graceful animal, the boxer, can boast of ancestors who fought in Tibet many centuries ago, the present boxer was cultivated in Germany during the past hundred years. Their name is said to come from the way they use their front feet when fighting or playing.

Chihuahuas, the smallest of all dogs, were discovered in northern Mexico about seventy-five years ago. Their ancestry likely goes back either to the toylike pets of early Spanish conquerors or to those of the ancient Aztecs.

And one of the large breeds, the collie, developed its most admired possession—its heavy, abundant coat—as protection against the cold of the Scottish mountains. First used for herding sheep in the Highlands, this breed has existed for centuries.

Long-bodied and short-legged dachshunds, or, in German, badger-dogs, were designed to crawl underground and hold badgers at bay until they could be dug out by hunters. Illustrations from as early as the fifteenth cen-

tury show badgers being hunted by dachshunds. Often compared in shape to a wiener, they are stout of heart and credited with a fortunate sense of humor.

Great Danes are one of the most distinct types, over four hundred years old. They are supposedly descended from the English mastiff and Irish wolfhound and were first designed to hunt ferocious wild boars.

Many breeds of dogs owe their present-day existence to the kindnesses of pharaohs and queens. Some were the favored companions of world rulers and lived in royal luxury, waited on by personal servants. Madame du Pompadour and Marie Antoinette held tiny papillons on their laps while having their portraits painted.

Fans of today's popular sport, greyhound-racing, would be surprised to learn that the ancestors of these dogs were favored by the pharaohs of Egypt to chase hare and gazelle over four thousand years ago. This breed spread through Europe in early Greek and Roman times and was long the favorite of artists and aristocratic huntsmen in almost every Western nation. In nineteenth-century England coursing trials with greyhounds became a popular sport. Around 1920 an American put the canine symbol of speed to use by

beginning the now-popular pastime of track racing with greyhounds.

Also looked upon as godlike was the Pekingese, titled Royal and Sacred Dog of the Chinese Emperors. It made its first appearance in England when presented to Queen Victoria. Another of many breeds aided by Queen Victoria's patronage was the Pomeranian, which rose in popularity during her reign.

Probably the world's oldest domestic animal, the saluki hound, is depicted in engravings on Egyptian tombs dating back to 7000 B.C. It is the royal dog of Egypt and still respected by the Moslems, who normally consider a dog unclean. Developed to chase and run down gazelles across the desert, this breed hunts by sight rather than smell.

The career of the Flemish schipperke as a fashionable pet began in 1885, when the wife of King Leopold II, Queen of the Belgians, acquired one. And swift Irish wolfhounds, tallest of all dogs, accompanied their lordly masters when the Celts invaded Greece in 273 B.C.

Not all dogs, however, were originally used to ornament the gilded thrones of monarchs or follow knights in armor. Probably most heroic—and hard-working—of dogs is the St. Bernard, credited with saving thousands of human lives in the three centuries they have been used as Alpine rescuers.

America's popular household dog, the cocker spaniel, originated in Spain. The name *cocker* came about in a later day in England from their proficiency in hunting woodcock. Smallest of the sporting spaniels, it is currently bred both for show and field.

Naturally not all dogs are purebred. In the background of the great percentage of today's dogs is a mixture of several breeds. But any dog can look and respond like a dog of pure lineage. It is largely a matter of understanding affection, proper care, nutrition, and training.

## DRAWINGS BY PITTSBURGHERS

(Continued from page 151)

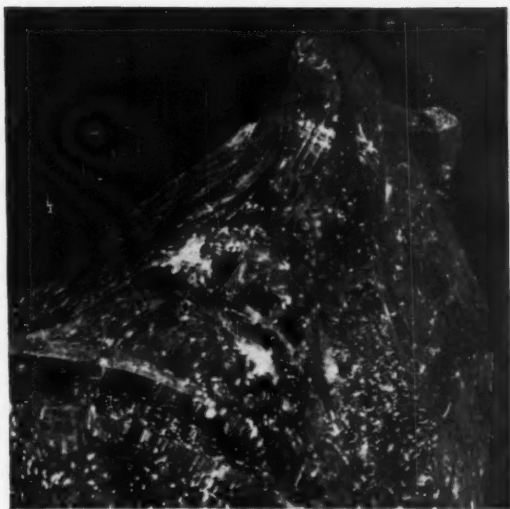
ever, can end with a marriage to mere emptiness. In such cases, what the artist hoped was pregnant economy of line turns out to be a most ordinary miscarriage.

In this exhibition there are some who elect to "walk that most thin of all lines" and not without success. Among several examples, there is Henry Koerner's *Boys On The Beach*. Ann Condron Peterson, with an entirely different line, tries a similar understatement in her drawing entitled *Figure* (1954).

Opposite in both intention and feeling are those drawings that fill or practically fill the whole page. Two works come especially to mind in this connection, the ink-line embroidery, *Jungle* by Marie Tuicillo Kelly, and Edwin R. Anderson's *Composition No. 4* in gray and black lines on tones overlaid with white, shapes built right into the total rectangular format.

But what is the meaning of all these drawings? One proposes that question, knowing full well that the answer is as multiple and as diverse as the people who see the show. For any who are puzzled, we propose a different sort of question relating directly to the nature of the lines. Can you say the same thing with a stubby blunt line that you can with a long thin one? Does a sharply precise line, for another example, carry the same feeling import that a rough and blotchy one may? Is not line much like sound? The angry shout, COME IN! surely contrasts radically in meaning with our use of the same words addressed to good friends at the door. So, with drawings, the meaning is all wrapped up in our response to the lines themselves even more than to any subject suggested. In this show there is ample opportunity to test that idea for oneself. Quite evidently the jury that selected these drawings found the garden rich in many values and tried to harvest them all.





## "STRENGTH AND LOVELINESS"

Quite fitting for this illustration is the title "Strength and Loveliness" for it pictures glass — mankind's most versatile servant — in an elemental state.

There is true symbolism in this glass chipped from a melting tank. In our imagination we can define its potential in adding safety, beauty and comfort to our way of life.

Although older than civilization itself, glass in the hands of today's glassmaker has become in reality the most versatile of materials and is constantly serving mankind in new and different ways. Few materials other than glass have had such a beneficial impact on modern living; fewer still have shown the tremendous progress that glass has made in the past several decades.

Glass when polished to its brilliant finish and fabricated into safety glass protects us in our automobiles. The modern wrap-around windshield, for example, is a beautifully curving glass that is the epitome of beauty and safety.

In our homes we enjoy the diamond-like brilliance of plate glass mirrors reflecting the beauty of our surroundings. Large Twindow units open the walls of our homes to lovely outdoor scenes.

Yes, in glass there is "Strength and Loveliness" and in glass by "Pittsburgh Plate" there are the finest of materials and workmanship.



PITTSBURGH PLATE GLASS COMPANY

## ART AND NATURE BOOKSHELF

### AMERICAN PHILOSOPHY

EDITED BY RALPH B. WINN

Philosophical Library, New York, 1955

XVIII plus 318 pages (\$6.00)

THIS book is addressed to the general reader with little previous knowledge in philosophy but a desire to inform himself about the major developments and currents of thought in this field. On the whole, it fulfills this task well.

According to its title, it is about American philosophy; indeed, Part I is entitled "Fields and Problems of American Philosophy." We find such chapter headings as "The Problems of Factual Truth," "The Problem of Human Values," "The Problems of Knowledge and Existence."

But what is American philosophy? Are factual truth, human values, and knowledge specifically American phenomena, are they dealt with only in America, or in a specifically American way? There are Americans in American laboratories doing work in physics and chemistry. Yet we neither find nor even expect to find books, say, on American physics with chapters on American thermodynamics.

I have raised this point because I suspect that here is more to object to than merely an unfelicitous choice of words. There may be a clue in the fact that, while we do not normally speak of Danish physics and French bacteriology, references to French painting, American music, and, in general, national art and literature are current.

The reason, I believe, is that artistic expressions are thought to be constituent parts of typically national cultures, while science contains universal laws and thus must transcend national and cultural boundaries.

To speak of Fields and Problems of American Philosophy implies the classification of

philosophy with artistic-cultural expressions. Without wishing to raise complex issues of the sociology of knowledge, it is this to which I object. Incidentally, the content of this volume bears emphatic testimony to the fact that today all philosophical schools are represented, developed, and taught within the geographical boundaries of the United States. There is no reason to expect anything else outside totalitarian countries.

This volume is chiefly a collection of eighteen essays written by a distinguished group of seventeen philosophers. These essays are divided into two parts: the already mentioned "Fields and Problems of American Philosophy," and "Sources and Choices of Philosophy." There is also a third part, "American Thinkers."

In our days of increasing specialization, it is tempting to call on the specialist to write on a given subject. Also, a school of thought can no doubt be presented better by one of its members than by an outsider. Thus, there is real gain to the reader in assembling such a collection of essays written by masters. But there are also costs in terms of coherence, consistency, and intelligibility. These costs, in a volume destined for the general reader, may be and in the present case are heavy.

The very organization of the eighteen essays into two parts is confusing. The first part covers the major problem areas of philosophy: philosophy of science, axiology, esthetics, ethics, semantics, logic, metaphysics, and philosophy of religion.

A cursory glance at this list reveals some overlapping: ethics and esthetics are parts of axiology rather than distinct from it. Likewise, philosophy of religion constitutes a part of the major domain of metaphysics. The line between semantics and logic is far less sharply

drawn than the treatment of these two subjects in uncoordinated chapters may suggest to the unwary reader.

The second part deals with the major schools of contemporary philosophy: Transcendentalism, Idealism, Thomism, Personalism, Pragmatism, Humanism, Logical Positivism, Realism, Naturalism, Oriental Philosophy.

Here again there is considerable overlapping. Some essays cover relatively narrow varieties of more general approaches (Personalism, Thomism), while others deal with basic approaches that encompass the other schools as varieties (Idealism, Realism). There is no attempt to indicate the relationships.

The uninitiated reader may well be excused for being puzzled when he finds John Dewey listed in the essay on Pragmatism as pragmatist and in the essay on Naturalism as naturalist. He may also wonder what it is all about when he finds Personalism described on page 155 as truly American philosophy, only to read on page 162 that Pragmatism "alone can claim to be truly American in birth, outlook, and emphasis."

A further source of possible confusion on the part of those readers for whom this volume is meant lies in the sudden transition from classification by problem-areas in the first part, to classification by schools in the second.

Thus, each essay in the second part should have indicated the position of the particular school with regard to the major problems

listed in the chapter headings of Part I. But this is patently impossible within the confines of brief pieces of about eight pages each.

The contributors have, therefore, either endeavored to give a highly condensed summary of the basic tenets of their respective approaches, or else they have concentrated on what they consider the essential and distinguishing characteristics of the various philosophical schools.

In the end, the objections here raised bring into focus the fact that editing a volume such as *American Philosophy* is a thankless task offering almost insuperable difficulties. Perhaps the only way to overcome these difficulties would be to confer upon the editor dictatorial powers, by virtue of which he could fuse the individual contributions into a consistent whole. But in this case a new difficulty may arise, namely that of finding contributors who would consent to such high-handed treatment of their pieces.

Since the eighteen essays have been written by specialists, among whom are some of the great names of contemporary philosophy, it is hardly surprising that most of them are excellent. In the first part, the essays by I. M. Copi on Logic, by A. Rapaport on Semantics, and by I. C. Lieb on Metaphysics impressed me as particularly masterly presentations of their respective subjects.

In the second part, Anna R. E. Jennings' piece on Transcendentalism, Max C. Otto's essay on Humanism, and J. R. Weinberg's on Logical Positivism seem to me to be outstanding. If I do not include in this list Roy W. Sellar's remarkable paper on Realism, it is because this is a good deal more exacting than the other three and might prove rough going to a reader without some background in epistemology and logic. On the other hand, readers who do have such a background will find Sellar's article particularly rewarding.

Some unevenness must, of course, be ex-

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pected in a collection of this kind. I found disappointing, in the first part, the paper on Esthetics, and, in the second part, the one on Oriental Philosophy, although not for the same reasons. V. M. Ames' paper on Esthetics is essentially a critical and polemic analysis of the views of some major writers in the field, especially of Benedetto Croce, John Dewey, and J. C. Ducasse. Although brief and perhaps overly concise, this article is doubtless of interest to the reader with some knowledge of the literature on esthetics. The reader without such knowledge may, however, not learn much about the philosophical problems of esthetics from this essay.

On the other hand, K. F. Leidecker's paper on Oriental Philosophy is essentially an archivist's listing of the names of people in the United States who at one time or another have shown some interest in something called *Oriental Philosophy*. To the nonexpert, most of these names must be devoid of interest.

There is no mention of what Oriental Philosophy is and what it teaches. As a matter of fact, the term *Oriental Philosophy* is as broad as that of *Western Philosophy*. It encompasses more than three thousand years of thinking and covers the Vedas and the Upanishads, as well as Confucianism, Taoism, the many varieties of Buddhist-inspired thought, and so on.

In the first part, also, I have some misgivings about Harold H. Titus' apparently not very careful use of such terms as *beneficial*, *harmful*, *honorable means*, *mature person* in the determination of moral action in his essay on Ethics. These terms of value-judgment derive their meaning from some concept of moral values, and can therefore hardly serve to define moral action.

As mentioned before, there is a third part in *American Philosophy*. It is called "American Thinkers" and contains twenty-five short, short pieces on famous Americans, not all of

whom have achieved their fame solely by their thoughts. Thus, in addition to the names of philosophers like C. S. Pierce, William James, and Morris R. Cohen, this part also includes those of Abraham Lincoln and Franklin D. Roosevelt. Each piece is about two and a half pages long. Each begins with a capsule biography and, in the case of writers, a listing of the subject's major works. Then comes a paragraph or two of summary of the thought of the subject.

The pieces conclude with about half a page in small print of quotations from the sayings or writings of the person described. For example, in the piece on Cohen we read, "Two excerpts will illustrate some further thoughts of the philosopher." There follow two quotations, apparently culled entirely at random, the one consisting of eight lines from *Preface to Logic*, the other consisting of twenty-three lines from *Faith of a Liberal*. To those who know Cohen's work and have been influenced by his philosophy, this seems to be a ludicrous procedure. To those unfamiliar with Morris R. Cohen it must be seriously misleading. All I can say is, this third part should never have been included in the volume and most certainly ought to be eliminated in any revised edition.

If editing a book such as the one under consideration is a thankless task, so is reviewing it. Somehow it is the imperfections that seem to loom large in the review. But if there are shortcomings, it is because the task editor and contributors have set for themselves is excruciatingly difficult.

Yet it is a task of great importance, and, when all is said and done, *American Philosophy* is a valuable and a welcome book. It should and, I earnestly hope, will be read by many who will find in it information otherwise not easily accessible and inspiration for further study in the vast domain of contemporary philosophy.

—EMILE GRUNBERG

# ...in the Kitchen



18th Century Salt Box  
New York Historical Society



The old copper or wood salt box was a familiar sight in the kitchen of yesteryear. A pinch of salt here, a spoonful there was a favorite method of seasoning food for the table.

Even more important than its role as a flavoring agent, however, has been the part salt has played as a preservative. Salted meats have been the mainstay of vast armies on the march, of explorers sailing in search of new continents.

In early America, as in each new found land, man lived primarily by the hunt. Surplus game was packed in salt for leaner seasons. Fish was salted, too, and kept for winter when the streams were frozen over.

When wagons began rolling westward, salt and salted foods were important cargo; and many a settlement was founded because of the proximity of a salt lick or spring.

As colonists turned farmers, each farmhouse had a big barrel filled with brine in which the butchered meat was steeped. Later some was smoked or soaked in vinegar, but almost every cut had an initial bath in the salt barrel. Even vegetables—cabbage, cauliflower, cucumbers—were salted down, then marinated in vinegar to round out the flavors. Excess salt, of course, had to be washed out before the food was served.

Today, while salt is still a favorite seasoning, it is hard to imagine the vital role it has played in man's history. For now refrigeration is commonplace and many of our favorite foods—like the 57 Varieties—come safely packed in glass or tin, ready to be used at a minute's notice.

H. J. HEINZ COMPANY





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